

Are You Ready?

Words and Music by Mark Tremonti and Scott Stapp



Gtrs. 1, 2, 3 & 4; Open D Tuning:

① = D ④ = D

② = D ⑤ = A

③ = A ⑥ = D

Intro

Slowly $\text{♩} = 72$

N.C.(D7)

Gtr. 1 (clean)

1.

(E♭maj7#11) N.C. (D7)

mf
let ring throughout

full

TAB

*Key signature denotes D Mixolydian.

2.

E♭5 B♭5 D7sus4 D5 D7sus4 D5 D7sus4 D5 D7sus4

* Gtrs. 1 & 2 (dist.) Rhy. Fig. 1

f

1/2

* composite arrangement

1.

D5 D7sus4 D5 E♭5 B♭5 F D7sus4

2.

D5 D7sus4 N.C. D7sus4

mf w/ slide steady gliss.

Gtr. 3 (dis.)

Gtr. 2 (dist.)

1/2

End Rhy. Fig. 1 Gtr. 1

P.M.

1/2

*Gtr. 2 to left of slash in TAB.

Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times, simile
Gtrs. 2 & 3 tacet

D7sus4 D5 D7sus4 D5 D7sus4 D5 D7sus4 D5 Eb5 Bb5 F D7sus4



1. Hey Mis - ter Seek - er. _____ hold on - to this ad - vice; _____
2. Hey Mis - ter fle - ro. _____ walk - ing a thin fine line. _____

Gtr. 2: w/ Rhy. Fill 1

D5 D7sus4 D5 D7sus4 D5 D7sus4 D5 Eb5 Bb5 F D7sus4 D5 D7sus4 D5 D7sus4 D5 D7sus4



if you keep seek - ing you _____ will find. _____ Don't want to fol - low. _____
un - der the mi - cro - scope of life. _____ Re - mem - ber your roots. _____ my friend. _____

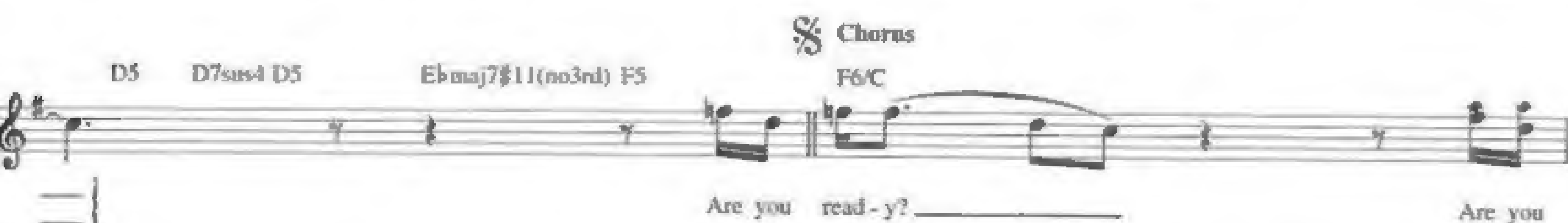
D5 D7sus4 D5 Eb5 Bb5 F D7sus4 D5 D7sus4 D5 D7sus4 D5 D7sus4



down roads been walked be - fore. _____ So hard to find un - o - pened doors. _____
they're right down be - low. _____ Cause be - roes come and be - roes go. _____

Chorus

D5 D7sus4 D5 Ebmaj7#11(no3rd) F5 F6/C

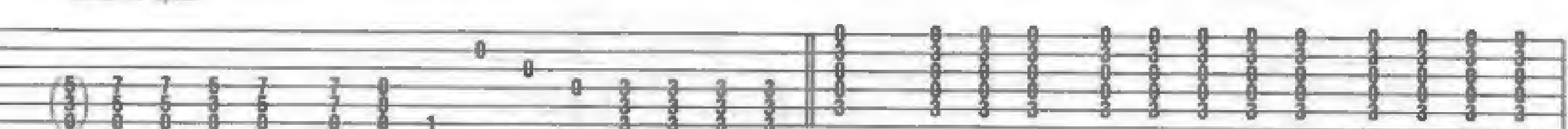


Are you read - y? _____ Are you

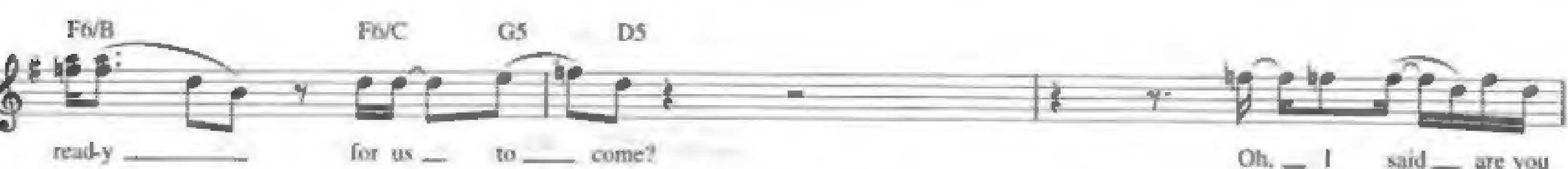
Gtr. 1
Gtrs. Rhy. Fig. 2
1 & 2



simile on repeat



F6/B F6/C G5 D5

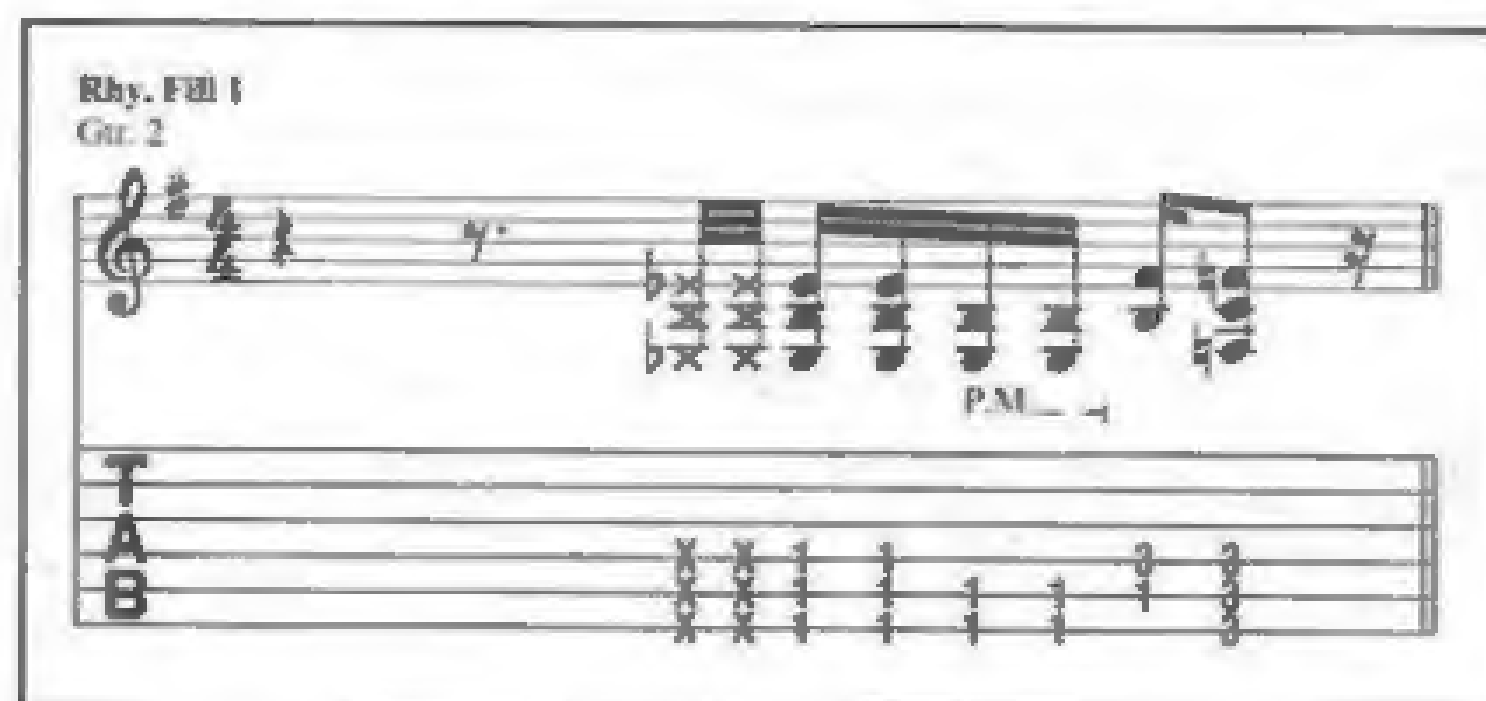


read - y _____ for us _____ to _____ come? _____ Oh, _____ I said _____ are you

End Rhy. Fig. 2



Rhy. Fill 1
Gtr. 2



P.M. 4

T
A
B

F6/C F6/B F6/C G5

read - y? Are you read - y for us to

D5

come?

To Coda

Bridge

D5

Gtrs. 1 & 2

Gtr. 4 (clean)

mf

7 5 4 0 2 3 2 0 0 4 5 4 0 0 4 5 2 5 2 3 4 3 2

Gtr. 3

w/ slide steady gliss.

7 0 10 10 10 10

D5

Riff A

End Riff A

7 5 4 0 2 3 2 0 0 4 5 4 0 4 5 2 5 2 3 4 0 2

12 14 16 17 19 21 22 24

12 14 16 17 19 21 22 24

12 14 16 17 19 21 22 24

*Continue sliding towards bridge.

Gr. 4; w/ Riff A, 4 times, simple
Gr. 5, clean

D5

Ten, nine, eight, seven, six, five, four, three, two, one.

Count down to the change in

life that's soon to come.

Gr. 3

Gr. 5

w/ slide

mp

Gr. 1 & 2: w/ Riff A, 4 times, simple
Gr. 3 & 5 tacet

D5

Ten, nine, eight, seven, six, five, four, three, two, one.

Count down to the change in life that's soon to come.

2.

D7 D5 D D5 Dsus2 D5 G5 D5 D7 D5 D D5 Dsus2 D5 G5 D5

play 3 times

Your life has just be - gun. Life has just be - gun. (Are you

Rhy. Fig. 3

Gtrs. 1 & 2

End Rhy. Fig. 3

play 3 times

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simple

F6/C F6/B F6/C G5

read - y? Are you read - y for us to

D5

come? Oh, I said are you

D.S. al Coda

Coda

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times, simple

D7 D5 D D5 Dsus2 D5 G5 D5

play 3 times

Your life has just be - gun.

D7 D5 D D5 Dsus2 D5 N.C.

rit.

Life has just be - gun.

Gtrs. 1 & 2

w/ wab-wab

rit.

w/o wab-wab

*w/ random fdbk.

Beautiful

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Drop D Tuning:

① = E ④ = D

② = B ⑤ = A

③ = G ⑥ = D

Verse

Slowly ♩ = 72

Gtrs. 2 & 3: w/ Rhy. Fill 2, 2nd time
N.C. (Dm)

1. She wears a coat of col-or. Loved by some, feared by oth-ers. She im-
2. Lust she breeds in the eyes of broth-ers. Vi-o-lent sons make bit-ter moth-ers.

Gtr. 1 (clean) **Riff A** **End Riff A**

mf
let ring throughout

1. mor-tal-ized in young man's eyes.
Close your eyes, here's

Gtr. 1 **Riff B** **End Riff B**

Rhy. Fill 1
* Gtrs. 2 & 3 (dist.)
divisi

End Rhy. Fill 1

f **P.M.** *fall*

* composite arrangement

Gtr. 1 tacet
E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5

Gtrs. 2 & 3 **Rhy. Fig. 1** **End Rhy. Fig. 1**

f **P.M.** *fall*

Rhy. Fill 2
Gtrs. 2 & 3

Gtr. 1: w/ Riff B
Gtrs. 2 & 3: w/ Rhy. Fill 1

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 1, 3 times, simile

D5 N.C. Eb5 D5 Eb5 D5 Eb5

your sur - prise. But beau - ti - ful is emp

ly. Beau - ti - ful is free.

Beau - ti - ful loves no one.

Beau - ti - ful stripped me, stripped

Gtrs. 2 & 3
simile on repeat

P.M. P.M. P.M.

To Coda 1

To Coda 2

me, stripped me, she stripped

P.M. P.M. P.M. P.M. P.M. P.M.

1/2 1/2 1/2

Interlude

Gtr. 1: w/ Riff A, 2 times
N.C. (Dm)

Gtrs. 2 & 3 tacet

me.

Gtr. 4 (clean)
mf

(7) (5) 6 8 7 (7)

Verse

Gtr. 1: w/ Riff A, 3 1/2 times, simile

Gtr. 4 tacet

N.C. (Dm)

3. In your mind_ she's your com - pan - ion. _____ Vile in - stincts of - ten can - did. _____

D.S. al Coda 1

Gtr. 1: w/ Riff B

Gtr. 2: w/ Rhy. Fig. 1

D5 N.C.

Your re - gret _____ is all that's left. _____

Coda 1

me, _____ she stripped _____ me. _____

Gtr. 2 Rhy. Fig. 2

P.M. 1/2 P.M. 1/2 P.M. 1/2 P.M. 1/2

End Rhy. Fig. 2

Riff C

End Riff C

Guitar Solo

Gtr. 3 (dist.)

Gsus2 G Gsus2 D5

mf

† fdbk. w/ E-bow

Gtrs. 2 & 3

Rhy. Fig. 3

* Key signature denotes D Mixolydian.

** vol. swell

† Microphonic fdbk., not caused by string vibration.

Bridge

Gr. 5 (ages

GSL2

Gslus2

6

García-Díaz

Figure 1

Environ

Figure 2

Deutscher

D 05

Gsu32

Q

Geno2 D5

Exist Springer

PM 05

D.S. et Cetera 2

D D5

Qds. 2 & 3: w/ Rhy. FIG. 1

(Figs. 2 & 3; see R box, Fig. 2, last image)

Figure 2.13.3: $\text{P}(\text{PFC})$

pic. 1

she stripped me.

She stopped me

clipped me

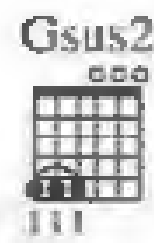
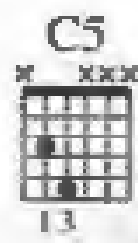
D5

Citr.
2 & 3

Circ. 2 & 3

Faceless Man

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Open D5 Tuning:

① = D ④ = D

② = D ⑤ = A

③ = A ⑥ = D

Intro

Slow Rock ♩ = 70

Gtr. 2 (elec.)

N.C.

play 3 times

mp
w/ clean tone
let ring throughout

T
A
B

Gtr. 1 (elec.)

mp w/ dist.
w/ bar

T
A
B (5)

* Key signature denotes D Mixolydian.
** w/ random fdbk.

Verse

Gtr. 2 & 3: w/ Riff A, last 2 meas., 4 times, 2nd time

Gtr. 1 tacet, 2nd time

N.C.

I 1. I saw a face spent a day on the riv - er. It looked

Riff A

It was qui - et _____ and the wind _____ stood _____ still.
 hum - ble but will - ing _____ to _____ fight.

End Riff A

Gtr 2 w/ Riff A - same

I _____ spent some time _____ with na - ture _____ to re-mind me _____ of all _____
 I _____ saw the wall _____ of the war-ri-or _____ His yoke is eas - y and his bur - den _____ is _____

Gtr 1

Pre-Chorus

D5 Csus2 D5

that's real _____ He looked me _____ right _____ It's fun - ny how _____ si - lence speaks _____ some - times _____ when re
 light. _____ in the eyes, _____ di - rect _____ and con - cise, _____ to _____ re

Gtr 2 (acoustic)

* Chrs. 2 & 3

Gtr 1

* composite arrangement

Gsus2 D/F# Gsus2 D5/A D Gsus2 D/F#
 you're a lone _____ and re-mem-ber _____ that _____ you _____ feel.
 mind me _____ to al-ways do _____ what's _____ right _____

Rhy. Fig. 1

D Gsus2 D/F# D5 Csus2 D5
 I said it's fun-ny how _____ si-ence speaks _____ some times when
 He looked me _____ right in the eyes. di-rect _____ and con-cise _____ to re-

Lead Rhy. Fig. 1

Gsus2 D/F# Gsus2 D5/A D Gsus2 D/F#
 you're a lone _____ and re-mem-ber _____ that _____ you _____ feel _____
 mind me _____ to al-ways do _____ what's _____ right _____

Chorus

Gsus2 D/F# Dsus2

A - gain 1 stand. Lord, I stand.

Rhy Fig. 2

let ring

(5)

Gsus2 D/F# Gsus2 D5/A D Gsus2 D/F#

a- gainst the Face - less Man

let ring

(5)

I.

Gsus2 D/F# D5

A - gain 1 stand. Lord, I stand.

End Rhy Fig. 2

(5)

Gsus2 D/F# Csus2 D5/A D Gsus2 D/F# D Gsus2 D/F# D5

a-against the Face - less Man. 2 Now

Gtr 1

w/ bar f/bk

(5) 5 (5) (5)

pitches: A D

Csus2 Gsus2 F#5 G5 A5 G5 F#5

Lord, God, I stand a-against the Face - less

Gtrs 2 & 3

w/ bar

* Gtrs 4 & 5 (oct 2)

w/ dist P.M.

* composite arrangement

Gtr 2 & 3 (oct 1) D5

Man. 'Cause if the

Gtr 4 & 5

Csus2

face in side can't see the light _ I know _

Gsus2

D5 G5 F#5 G5 A5 G5 F#5

I'll have to walk _ a lone

Rhy Fig. 3

D5

And if

Gr 6

F#1

f w dist

Gr 4 & 5

End Rhy Fig. 3

Gr 4 & 5 w Rhy Fig 3 234 times, simile

Csus2

G5

D5 G5 F#5 G5 A5 G5 F#5 D5

Gr 6 w/ F#1 3 times, simile

walk a lone to the oth-er side _ I know _

I might not make it home _

Gr 6

End F#1

Csus2

Gsus2

D5 G5 F#5 G5 A5 G5 F#5 D5

A gain I sand, _

Lond, I stand

a- gainst the Face _ less

Man

Interlude

Gtr 1 & 3: w/ Rhy Fig 1, simple
G5sus2 D/F# Gsus2 D5/A D

Gtr 4 tacet

Gsus2 D/F# D5

Next time 1

ldbx

mp

5 7 5 (5) (5) (5)

pick G D

mp

5 7 5

Bridge

Lib 5 face
* Add4/C#

see this face

I II Say I

Gsus2 D/F# Gsus2 D5/A

let ring throughout

* Closed symbols reflect overall tonality

choose to live for al - ways. So won't you

D Gsus2 D/F# D5 Bsus2 D5

mp

Chorus 1 D1# Gsus7 D1#

come in side and nev - er go a way

Gtrs 2 & 3

Gtrs 2 & 3 tacet

D5 A/C#

Next time I see this face I'll

Fill 2

Gtr 4

w/ clean tone

End Fill 2

11 12 14 11 12 14 11 12 14 11 14 12 11 12 (12)

Gtrs 2 & 3

Gtr 5

Gtr 2 D5 G5 F#5 G5 A5 G5 F#5 D5

say I choose to live for al

* Gtrs 4 & 5

* continue le arrangement

Bsus⁷ **Gsus²**

ways _____ So won't you come in _____ side _____

Gtr 6: w/ Fill 1
D5 G5 F#5 G5 A5 G5 F#5 D5

and nev - er go _____ a way _____

Again I stand.

Outro-Chorus
Gtrs. 4 & 5 w/ Rhy. Fig. 3, 2 times, simile
Csus² **Gsus²** **D5 G5 F#5 G5 A5 G5 F#5**

Lord, I stand _____ a - gainst the Face - less

Gtr 6: w/ Fill 2 2nd time same
D5

Man _____ A gain I stand, _____ A gain I stand, _____

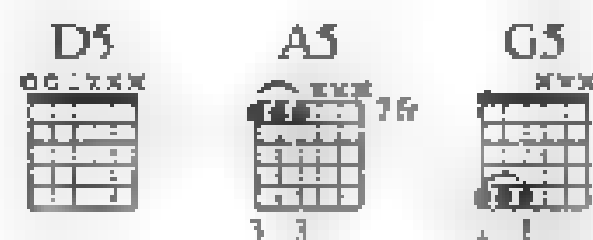
C5 **Gsus²** **Gtrs. 4 & 5 tacet**
D5

Lord, I stand _____ a - gainst the Face - less Man.

Gtr 3
mp **rit.**

Higher

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Drop D Tuning

- ① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro

Slow Rock ♩ = 80

** D

Rhy. Fig. 1

A

* Gtr. 1 (clean)

* doubled throughout ** Chord symbols reflect implied tonality

G

* Gtr. 2 (dist.)

D5



End Rhy. Fig. 1

* Two gtrs. are for one

Gtr. 1 (clean)

D5

Rhy. Fig. 1

A5

Rhy. Fig. 2A

First system of musical notation, including guitar tablature and vocal melody. The guitar part features a series of eighth notes and chords. The vocal melody is written in treble clef with a key signature of one sharp (F#).

1-nd Rhy. Fig. 2

End Rhy. Fig. 2A

Verse

Gtr 2 - Rhy. Fill 1 2nd time

Gtr 3 tacet

D5

Second system of musical notation, including guitar tablature and vocal melody. The guitar part features a series of eighth notes and chords. The vocal melody is written in treble clef with a key signature of one sharp (F#).

dim.

dream - in - I got in - to an - oth er world - time and time
though I would like a world of change at he ps me to

Third system of musical notation, including guitar tablature and vocal melody. The guitar part features a series of eighth notes and chords. The vocal melody is written in treble clef with a key signature of one sharp (F#).

Gtr 2 tacet

D5

D5as?

Gtr 1 w/ F 1 2nd time

G6

Fourth system of musical notation, including guitar tablature and vocal melody. The guitar part features a series of eighth notes and chords. The vocal melody is written in treble clef with a key signature of one sharp (F#).

gain pre ci ate those n ights and those dreams

At

But

End Rhy. Fig. 3

Fifth system of musical notation, including guitar tablature and vocal melody. The guitar part features a series of eighth notes and chords. The vocal melody is written in treble clef with a key signature of one sharp (F#).

Rhy. Fill 1

Gtr 2

Diagram showing the Rhy. Fill 1 for Gtr 2, including guitar tablature and a diagram of the guitar body.

Fill 1

Gtr 1

Diagram showing the Fill 1 for Gtr 1, including guitar tablature and a diagram of the guitar body.

Chorus Rhy Fig 1 times

D5 Dsus2 G^b₉

sun - rise I fight to stay a - sleep 'cause I don't wan- na leave the
my friend, I'd sac - ri - fice all those nights if I could make the

D5 Dsus2 G^b₉ D5 Dsus2

com - fort of this place. Cause there's a hun - ger long - in' to es - cape,
earth and my dreams the same. The on - ly dif - frence is

C^b₉ D5 Dsus2 G^b₉

from the life I live when I'm a - wake } So let's
to let love re - place all our hate

Pre-Chorus

F#6(no 3rd) G5

go there let's make our es - cape Come on, let's

Chorus Rhy Fig 4

Chorus Rhy Fig 4

F#6(no 3rd) G5

go there, let's ask "Can we stay?"

End Rhy Fig 4

* vib. on 2nd string

Chorus

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D₃ A/C₃ G₅ D/F₃ D₅ A/C₃

Can you take me higher to a place where

men see? Can you take me high

er to a place with gold

To Coda

1. en streets? 2. A₃ en streets? So let's

Gr 2 & Rhy. Fig. 4
F 45

* 10% delay not means

Grps. 2 & 3. w/ Rhy. Figs 2 & 2A

ask, "Can we stay?" —

Ctrl + Del
D5

P.M. — —

P.M. — —

P.N. _____

PM -

Chr. 1 w/ Rhy Fig. 1, @ 3/4 unms

— these dreams — and make them — mine —

Gr. 2 & 3

D.S. al Coda
Chorus w/ Rhy Fig 7 last meas.
G5D5 G5D5 G5D5

Sit up high I'm strong enough to take these dreams and make them mine

Coda

G5 D/F# D5 A/C# G5 D/F# D5

en streets? Can you take me higher.

A/C# G5 D/F# D5 A/C#

to a place where blind men see?
(to a place where blind men see?) Can you take me high.
Can you take me high.

G5 D/F# D5 A/C# G5 D/F# D5

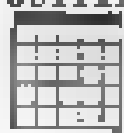
er.
er. to a place with gold en streets?
to a place with gold en streets?)

Inside Us All

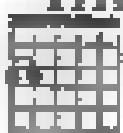
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Edited by BatchimageEditor


D5



F5



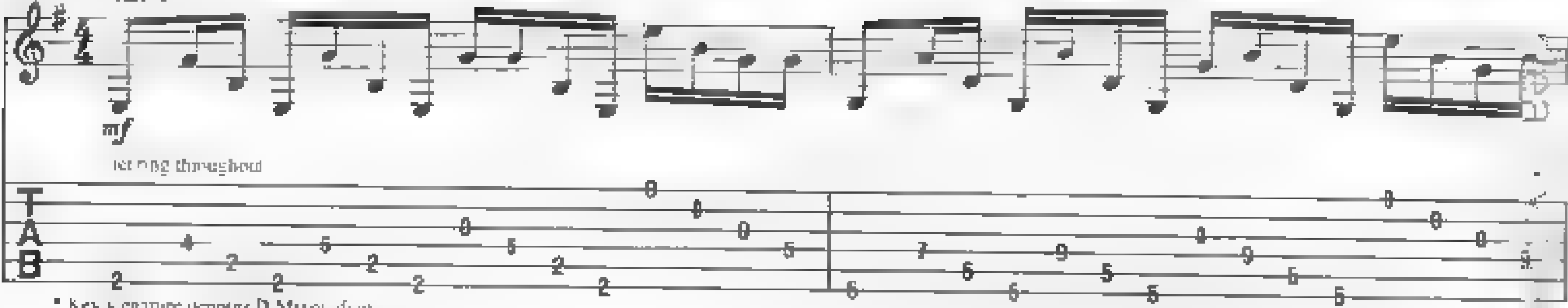
E5



- Drop D Tuning:
- ① = E ④ = D
 - ② = B ⑤ = A
 - ③ = G ⑥ = D

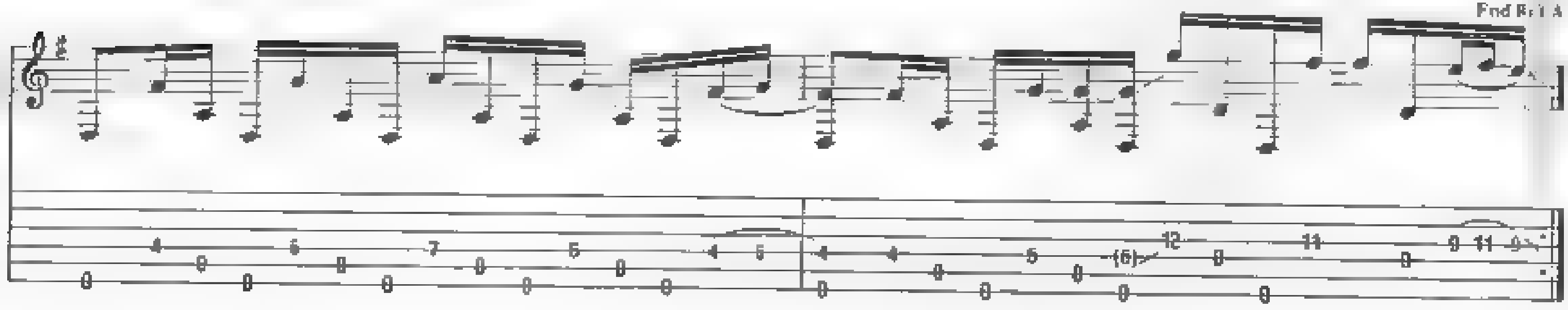
Intro
Gtr. 1 **Slowly** ♩ = 70
(clean) ** Em Riff A

mf
ringing throughout



* Key signature denotes D Minor / dorian
** Chord symbols reflect overall tonality

D



Verse
Gtr. 1 w/ Riff A, 1 3/4 times, single
Em



1. When I'm all _____ a - lone _____
2. Life can hold _____ you down _____
and no one else _____ is there,
when you're not look - in' up -

D



_____ wait in' by _____ the phone _____
Can't you hear _____ the sound? _____
to re-mind me I'm _____ stand
Hearts beat - ing _____ out

Em

G

D



here - load. When shadows paint the scenes, _____ where spot lights used to fall _____
Although the names change. _____ in side we're all the same. _____ And I'm left wonder - ing _____
Why can't we tear down the walls _____

Chorus

Gtrs. 2 & 3: w/ Rhy. Fill 1, 3rd time

C5

D5

is it real - ly worth u all?
and show the scars we're cov - er - ing?

There's a peace

Gtr

Gtr 1

* Gtrs. 2 & 3
(dist.)
dist. 1

1st time (w/ repeat)

P.M. 4

Gtr. 1: accen
Gsus2

D5

D

Dsus4

D

in - side us all,

Gtrs. 2 & 3

P.M. 4

let ring

P.M. 4

D5

E5

C5

D5

let it be your friend. It will help

Rhy. Fill 1

End Rhy. Fill 1

P.M. 4

P.M. 4

P.M. 4

let ring

P.M. 4

Gsus2

D5

D

Dsus4

D

you car - ry on

P.M. 4

let ring

P.M. 4

D5 D5 D5 D5

in the end There's a peace

PVI 1st time PVI

Gsus2 D5 D Dsus4 D Dsus4

an side us all

To Coda

Interlude

Gr 1 w/ R: G A

Em G D D Dsus4 D D5

mp

Interlude

Gr 4 N C (C) Riff B (over)

(G) D5 F5 End Riff B

PVI

Gr 2 & 3 Riff B1

End Riff B1

D5 **F5** **D5**

There's a peace

Riff C **End Riff C**

1/2 1/3

0 10 12 (12) 0 12 10 10 10 10 12 12 0

Rhy Fig. 1 **End Rhy. Fig. 1**

Bridge
Gtrs 3 & 4 w. Riffs D & B.

C5 **D5** **Gsus2** **D5** **F5**

oh, there's a peace in side us all

Gtr 2 **cont. a slash**

D5 **F5** **D5**

Gtr 3 **PM** **cont. in Doulton**

Let a be

Gtr 4 **PM**

10 12 (12) 10 12 10 12

Lead Voc w/ Rhy Fig 1 2 (max)

Gtrs 2 & 3 w/ Rhy Fig 2

C5

let it be, _____ let it be _____

Gtr 4

20 18 19 18 20 18 22 18 20 18 19 18 20 18 19 18 20 18 22 18 20 18 19 18 20 18 19 18

Gsus2

D5

F5

let it be, _____ let it be _____

20 18 19 18 20 18 22 18 20 18 19 18 20 18 19 18 20 18 22 18 20 18 19 18 20 18 19 18

Gtrs 2 & 3: w/ Rhy Fig 1

D5

F5

D5

let it be, _____ let it be _____ Let it be _____ your _____

19 19 17 19 18 19 17 19 19 17 19 18 19 17 19 18 17 19 17 19 17 18 17 17 18 17 17 18 17 17 18 17 19 17 19 19 17 19 18 17

Gtrs 1 & 2 w/ Rhy Fig 2

C5

D5

friend _____

19 17 19 17 18 17 19 17 19 18 17 19 17 19 17 18 17 19 17 19 17 18 17 17 18 17 17 18 17 17 18 17 19 17 19 18 17

D5

F5

Outro

Begin Fade

Gtrs. 2 & 3: w/ Rhy. Fig. 2, single

Gtr. 4: w/ Riff B, single

C5

D5

Gsus2

Gtrs. 2 & 3: w/ Rhy. Fig. 2

Gtr. 4: w/ Riff B, single

C5

D5

Gsus2

F5

Fade Out

8

Never Die

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Deep D Tuning

- ① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro

Moderately Slow Rock ♩ = 92

Chords: Ab5, Eb5, G5, D5

Rhy. Fig. 1

mf w/ fingers & delay

play 5 times
End Rhy. Fig. 1

TAB: 8 (8) 3 (3) 7 (7) 2 (2)

* composite arrangement

** Chord symbols reflect basic tonality.

Verse

Gtrs. 1 & 2 w/ Rhy. Fig. 1, 8 times

Gtr. 3 tacet, 2nd time

Chords: Ab5, Eb5, G5, D5

1. Hands on a win - dow pane
2. In search - ing for sub - stance,

Chords: Ab5, Eb5, G5

watch - ing some - thing
we're cloud - ed by chil - dren

Chords: D5, A5, Eb5, G5, D5

- dren gle's laugh and play.
- gle's haze, They're run - ning in the cur - cles
Re - mem - ber the mean - ing

Chords: Ab5, Eb5, G5, D5

with can - dy canes and French b - rands.
of play - ing out in the town.

Chords: Ab5, Eb5, G5

In - spi - red to ques - tion
We swim in the foun - tain

Chords: D5, Ab5, Eb5, G5, D5

tion. What makes us grown up - less
tam of youth's time less an - y - way?

Chords: Ab5, Eb5, G5, D5

Let's search for the mo - ment
If you drink the wa - ter,

Chords: Ab5, Eb5, G5

when youth be - trayed
your youth will nev -

Chorus

D5 **Ab5** **Eb5** **G5** **D5**

er self to age So let the chil - dren play

** Ch. 1 dist.*

w/ pick

let ring 1-2 PM 4 *let ring 1-2 PM 4* *let ring 1-2 PM 4* *let ring 1-2 PM 4*

** doubled throughout* ** sing vs & 2nd times*

Ab5 **Eb5** **G5** **D5** **Ab5** **Eb5** **G5**

in side your heart al ways

let ring simile PM 4 *PM 4* *PM 4* *PM 4* *PM 4* *PM 4*

let ring simile PM 4 *PM 4* *PM 4* *PM 4* *PM 4* *PM 4*

Rhy. Fig. 2

D5 **Ab5** **Eb5** **G5** **D5**

And death you will de - fy 'cause your youth will nev - er die, -

To Coda

End Rhy. Fig. 2

Interlude

Gus. 1 & 2 w/ Rhy. Fig. 1 - times

Ab5 **Eb5** **G5** **D5** **Ab5** **Eb5** **G5** **D5** **D5**

nev - er die 'cause your youth will nev - er die

Rhy. Fig. 3 *End Rhy. Fig. 3*

con: ins: abo

by BatchImageEditor

neve er

Riff A

Gtrs. 1 & 2

u pick mp

Voc Fig. 1

die

neve er

(Nev er

End Riff A

Gtrs. 1 & 2 w/ Riff A

Gtr. 3 tacet

die

neve er die

End Voc. Fig. 1

Bridge

Gtr. 1 w/ Riff A

NC (D)

Blk'd. Voc. w/ Voc Fig. 1

won't let go of that youth-ful soul - Des-pair bod-y and mind, my youth will nev - er die -

Gtr

P

v bar

(Nev - er

^a Gen 1 & 2 w/ Ruff A 1st 1/2 means

won't let go of that youth - ful soul. Des - pne bod - y and mind, my youth will

die. Nev - er die. Nev - er

mp and cresc

Interlude

Gr. 1 & 2 used
N.C.(D)

nes - er - die

die

' Cntns. 1 & 2

** 0 = open (top up) + = closed (top down)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first five measures of the melody, and the second system contains the remaining five measures. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, with some measures featuring beamed sixteenth notes. The lyrics 'The Rose Tree' are written below the melody. The first system ends with a double bar line, and the second system begins with a repeat sign. The score is printed in black ink on a white background.

The musical score for 'Hey Hey' by The Beatles is presented in three staves. The top staff is for guitar, the middle for bass, and the bottom for drums. The guitar part features a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The bass part provides a steady accompaniment with a mix of eighth and sixteenth notes. The drum part includes a consistent bass drum pattern and a snare drum that plays on the second and fourth beats. The score is divided into two measures, with the second measure ending with a double bar line and the instruction 'D.S. al Coda'.

Coda

Chords: D5, Ab5, Eb5, G5, D5

Lyrics: 'cause your youth will nev - er die — So let the chil - dren play

Fig. 2

PM 4

1 2 (12) 3 (8) 4 (3) 5 (7) 6 (2)

Chords: Ab5, Eb5, G5, D5

Lyrics: in side your heart al - ways

Fig. 2

PM 4

1 2 (8) 3 (3) 4 (7) 5 (2)

Chords: Ab5 Eb5 G5 D5 Ab5 Eb5 G5 D5

Lyrics: and death you will de - fy 'cause your youth will nev - er die, —

Fig. 2

Outro

Chords: Ab5 Eb5 G5 D5 Ab5 Eb5 G5 D5

Lyrics: nev - er die —

Fig. 2

Chords: Ab5 Eb5 G5 D5 Ab5 Eb5 G5 D5

Fig. 2

PM 4

1 2 (8) 3 (3) 4 (7) 5 (2) 6 (8) 7 (3) 8 (7) 9 (2)

Say I

Words and Music by Mark Tremonti and Scott Stapp

Drop D Tuning:

- ① = F ④ = D
- ② = B ⑤ = A
- ③ = G ⑥ = D



Intro

Slowly ♩ = 75

Gtr 1
(dist.)

Rhy. Fig. 1

Chord progression: F5, D5, C5, D5, Eb5, D5, Bb5, D5, Bb5, D5, CS, D5, Eb5, D5, C5

Performance notes: *f* simile on repeat, P.M., P.M., P.M.

* Key signature denotes D Phrygian

** Two plus art for one

Chord progression: F5, D5, C5, D5, Eb5, Bb5, Eb5, Bb5, D5, N.C. (D5)

Performance notes: P.M., P.M., P.M., P.M.

Chord progression: F5, D5, C5, D5, Eb5, Bb5, Eb5, Bb5, N.C. (D5)

Performance notes: P.M., P.M., P.M.

End Rhy. Fig. 1

Interlude

Gtr 1 (dist.)
D5

Chord progression: Bb/D, D5, Eb/D, D

Performance notes: 1. 2.

1 The
2 The

End Riff A

Chord progression: F5, D5, C5, D5, Eb5, Bb5, Eb5, Bb5, N.C. (D5)

Performance notes: *mf* *choppy*, *let ring*, *let ring*, *let ring*, *let ring*, *let ring*

Verse

D5 Bb/D D5 Eb/D D

dust has fi - nal - ly set - tled on the field of hu - man clay. —
 still - ness is — so — life - less with no — spir - it — in — your soul — You re - ke

D5 Bb/D Eb/D D

Just e - nough — light has — shown through — to tell right — from the day —
 child - ren — with no vi - sion, do ex - act - ly what — they're told. — We

D5 Bb/D D5 Eb/D D D5 Bb/D Eb/D D

in - com - plete and hol - low — for our mak - er's gone a - way. —
 led in — to — the des - ert — for your strength — will sure - ly fade. —

Pre-Chorus

Eb maj7#11/D

D5

Who is to blame?

Gtr. 2

let ring throughout
 same on repeat

8 8 10 8 10 8 10 8 10 8 10 8 7 7 10 7 10 7 10 7 10 7

Eb maj7#11/D

D5

We'll sure - ly melt in the rain.

8 8 10 8 10 8 10 8 10 8 10 8 7 7 10 7 10 7 10 7 10 7

8 8 10 8 10 8 10 8 10 8 10 8 7 7 10 7 10 7 10 7 10 7

D5
Rhy. Fig. 2

E♭5
End Rhy. Fig. 2

Cor. 1: w/ Rhy. Fig. 2, 2 1/2 notes, whole
D5

E♭5

Cor. 2 (lead)

mf
no delay

delay off

10 12 11 12 11 12 10

Bridge

Cor. 3 tacet
D5

E♭5

D5

Fran - tic fo - cus. These things un,
(Fran - tic fo fo cos. These things un,
System Front focus focus The world breathes and out this movement We T u m

no hold on us. So look in side, and you'll
hold look in side, you'll
But I don't know him, I don't know him, because he
(cont. in dash)

Cor. 1

PM

Interlude

Cor. 1 tacet

D5

PM

see they be
see they be
lies

Cor. 1

PM

mf chorus of
no delay

[illegible]

The musical score consists of two parts: 'Rhythm' and 'End Rhythm'. The 'Rhythm' section is written on a single staff with a treble clef and a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, with some notes beamed together. The 'End Rhythm' section is also written on a single staff with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, with some notes beamed together. The score is labeled 'Rhythm' and 'End Rhythm' at the beginning of each section.

Ger 2. w/Rhy. Fig. 3, 2 notes, simile

F5 D5 Eb5

Dsus4 D5

F5 D5 Eb5 Dsus4

I. _____

yeah. _____

Say _____

I. _____

D.S.S. al Coda 2

D5

E♭5

The image shows a musical score for guitar. The first staff is a treble clef with a key signature of one flat (B♭). It contains a D5 chord (D5) and an E♭5 chord (E♭5). The second staff is a bass clef with a key signature of one flat (B♭). It contains a D5 chord (D5) and an E♭5 chord (E♭5). The chords are marked with 'D5' and 'E♭5' above them. The score is for a guitar, as indicated by the 'Guitar' label in the top right corner.

Coda 2

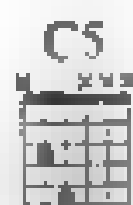
The musical score for Coda 2 consists of two staves. The top staff is for the piano (p) and the bottom staff is for the string quartet (Strs). The piano part begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features a half note chord of D5 (F4 and A4) followed by a whole rest. The string quartet part also begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a half note chord of D5 (F4 and A4) followed by a whole rest. The piano part is marked with a piano (p) dynamic. The string quartet part is marked with a piano (p) dynamic. The score concludes with a double bar line.

Wash Away Those Years

Words and Music by Mark Tremonti and Scott Stapp

Drop D Tuning

- ① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D



Intro
Slowly $\text{♩} = 68$

synth 1 (rings)

mp
w/ fingers
let ring throughout

Dm
(Gr. 1 (rings))

C/D

B♭/D

* Chord symbols reflect implied tonality

Asus4/D *A/D* *D5*

Dm
Riff A

C/D

B♭/D

Asus4/D *A/D* *D5* *End Riff A*

Verse

Gr. 1, w/ Riff A, 3 times, single

Dm

C/D *B♭/D*

I. She _____ came call - ing _____ one ear - ly morn - ing _____

Asus4/D *A/D* *D5*

She _____ showed her crown _____ of thorns. _____

She whis - pered soft - ly _____ to tell _____ a sto - ry _____

a - bout how she had _____ been wronged. _____

As she _____ lay life - less. _____ he stole her in no - cence, _____

and this is how she car - ried on. _____

This _____ is how she car - ried on. _____ Well, I

Gu 1

Chorus

*F*_{sus2} *D*_{7sus4} *E*m(*b*6) *E*m *G*_{sus2}

guess she closed her eyes

Rhy Fig. 1
 * Gtrs. 1 & 2 (clean)
mf
 let ring throughout

D5 A♭5add♯11 G5 A♭5add♯11 D5

and just im - ag - ined ev - 'ry - thing's all right. But she

End Rhy. Fig. 1

Gtrs. 1 & 2 w/ Rhy. Fig. 1 Fsus2 D7sus4 Em(b6) Em Gsus2

could not hide her tears,

D5 A♭5add♯11 G5 A♭5add♯11 D5

'cause they were sent to wash a way those years

G5 D5

They were sent to wash a way those years

Gtrs. 1 & 2

Interlude N.C. Dm7 C/D B♭/D

Asus4/D A/D D5 End Riff B

Verse

Chorus

N.C. Dm7

C/D

Bb/D

2. My an - ger's vi - 'lent, but still I'm si - lent

Asus4/D

A/D

D5

when trag - e - dy strikes at home.

N.C.

Dm7

C/D

Bb/D

I know this dec - a - dence is shared by mil - lions.

Asus4/D

A/D

D5

Re - mem - ber you're not a lone.

Bb/D

A/D

D5

Gtr 4 (dist.)

7

C5 (cont. in next)

Re - mem - ber you're not a lone. Well, if

Gtrs. 1 & 2

Gtr. 1 & 2

Gtr. 3 (dist.)

dist.

Harm

pitch A

Chorus

Gtrs. 1 & 2

F5

D5

Em

you just close your eyes

* Gtrs. 3 & 4

* F5 repeats
Mixing throughout

F.M.

Complete arrangement

D5 G5 D5

years. May-be we can wash a way those years

Interlude
Eb5 Rhy. Fig. 2 Bb5

C5 D5 C5 Gsus2 Gm Gsus2

For

End Rhy. Fig. 2

P.M.

Gus. 3 & 4: w/ Rhy. Fig. 2, 1 7/8 times
Eb5 Bb5 C5

we have crossed man y o - ceans and we la - bor

D5 C5 Gsus2 Gm Gsus2 Eb5 Bb5

in be tween In life there are man - y quo -

C5 D5 C5 Gsus2 Gm

ties and I hope I find the mean.

*D.S. al Coda
(take repeat)*

the mean, _____ the mean, _____ Well, if

ready plus.

Coda

years _____ May be we _____ can wash _____

a way those _____ years I hope that you _____ can wash.

a way _____ those _____ years

What If

Words and Music by Mark Tremonti and Scott Stapp

Drop D Tuning:

- ① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

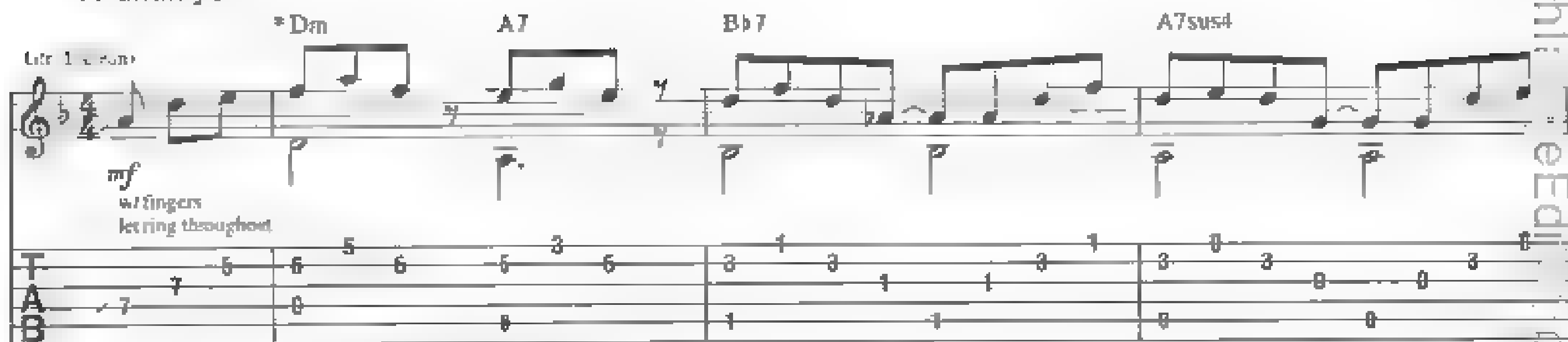
Intro

Moderately ♩ = 102

Intro 1: 4 bars

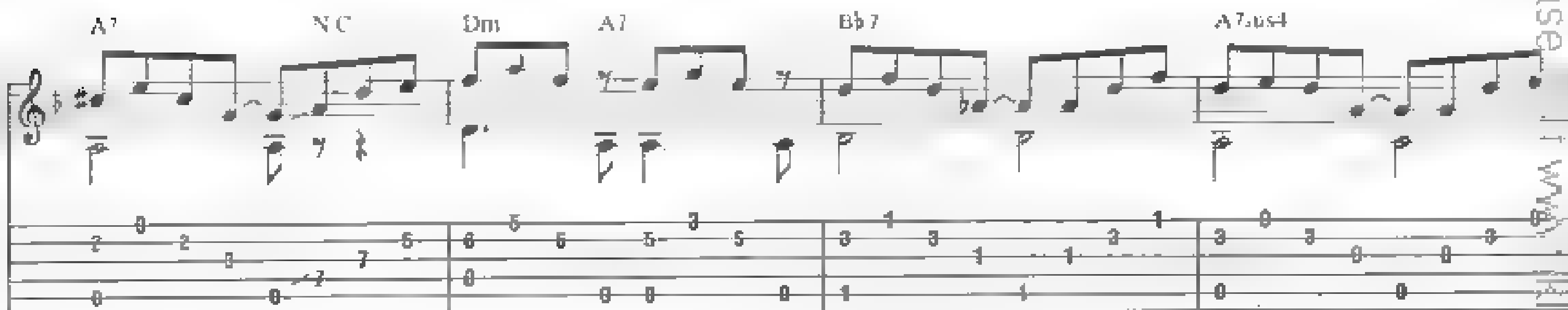
mf
w/ fingers
letting through

*Dm A7 B♭7 A7sus4



*Chord symbols reflect implied results

A7 NC Dm A7 B♭7 A7sus4



A7 B♭ Asus4 A Asus4

w/ sound effects,
next 5 meas.
A



Slower ♩ = 74

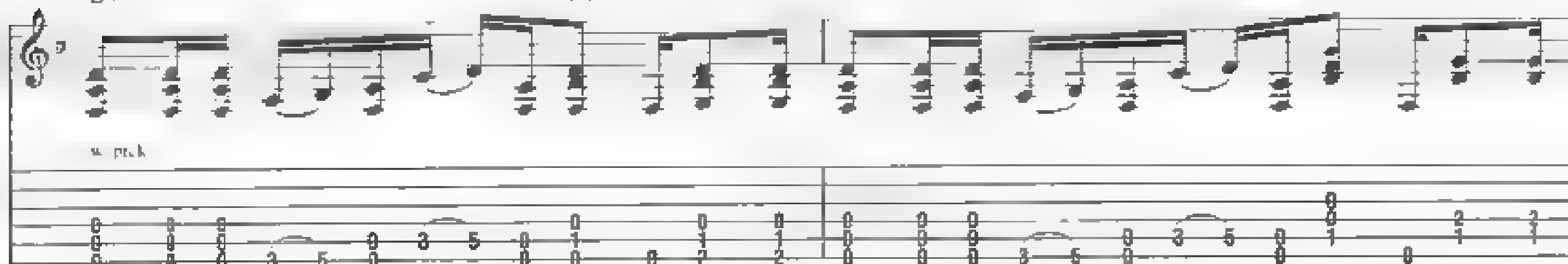
D5

B♭/D Em7/b5

D5

Gm/B♭ Em7/b5/D

w/ pick



D5

B♭/D Em7/b5

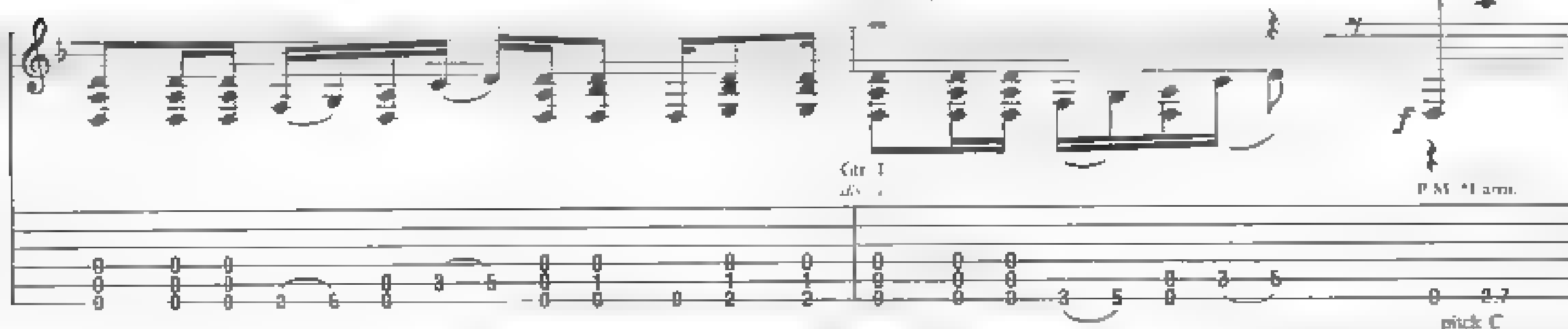
D5

N.C.

(Gtr 2: 2nd)

Gtr 1
D5

P.M. *1 arm.



pick C

Verse

Gtr 1 tacet
N.C. (D5)

(Bb5)

(E5)

D5

N.C.(Bb5) (E5)

1 I can't find the rhyme in all my rea - son. Lost sense of time and all sea - sons.
2 I've seen the wick - ed fruit of your vine de - stroy the man who lacks a strong mind.

Gtr 2

P.M.

P.M.

P.M.

P.M.

Riff A

P.M.

P.M.

P.M.

D5

N.C. (Bb5)

(E5)

D5

N.C. (Bb5) N.C.

Feel I've been beat - en down by the words of men who have no grounds.
Hu-man pride sings a venge-ful song in - spi - red by the times you've been walked on.

End Riff A

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M. Ham.

pick: C

Gtr 2 w/ Riff A, 2 times, 1st time: 1 1/2 times, 2nd time

D5

N.C. (Bb5)

(E5)

D5

N.C. (Bb5) (E5)

Can't sleep be - neath the trees of wis - dom when your ax has cut the roots that feed them.
My stage is shared by man - y mil - lions who lift their hands up high be - cause they feel this

D5

N.C. (Bb5)

E5

Gtr 2 w/ Fill 1, 2nd time

D5

N.C. (Bb5) E5

Forked tongues in bit - er mouths can drive a man to bleed from in side out.
We are one, we are strong The more you hold us down the more we press on.

Fill 1
Gtr 2



please visit www.jkinsoft.com

Bb5 N.C.(E5) C5 N.C.(Bb5) (E5) D5 N.C.(Bb5) (E5)

Gr 3 (dist.) What if you did? What if you lied?

mf

1 2

D5 N.C.(Bb5) (E5) Bb5 N.C.(E5) C5 N.C.(Bb5) (E5)

What if I avenge? What if eye for an eye

End 4: 2

PM 1

Rhy Full 1

End Rhy Full 1

To Coda 1

D5 N.C.(Bb5) (E5) D5 N.C. D5 N.C.(Bb5) (E5)

PM 1

PM 1

PM Harm

pitch 1

Interlude
Gtr 3 tacet
N.C.
R.F.B.

End Riff B

Gtr 2

PM
w/ wah wah

Bridge
N.C.

I know I can't hold the hate in - side my mind, 'cause

Gtr 2

*w/ slide
steady gliss

PM

*w/ wah-wah off

Gtr 2 w/ Riff B 4 times

what con - sumes your thoughts con - trols your life. So, I'll just ask a ques

Gtr 2 w/ Riff B

uch, a lone-ly, sim - ple ques - tion. I'll just ask one ques - tion.

*w/ wah-wah on 2nd meas

D5 F#5 D5 Eb5 D5 E5 D5 F#5 F5 D5 F#5 D5 Eb5 D5 E(b5)

What if? What if? What if? What if? What if? Ah.

Gtr 2 Rhy Fig. 1

PM
w/ wah wah off

PM

PM

PM

Gtr 2 w/ Rhy Fig. 1, 3 times. 1st time, 2 1/2 times, 2nd time

D5 F#5 D5 Eb5 D5 F5 D5 Fb5 F5 D5 F#5 D5 Eb5 D5 E(b5)

What if? What if? What if? What if? What if? Ah.

What if? What if? What if? What if? What if? Ah.

To Coda 2

(Ah, What if? ah, What if? ah, What if? ah, What if? ah, What if? Ah.)

Coda 1
Gtr 2 w/ Rhy Fill 1
Gtr 3 w/ Fill 2

What if your words could be judged like a crime?

D.S.S. al Coda 2

PM PS

PM PS

Coda 2
Free Time

if? ah, What if? ah, What if? ah, ah, ah, ah,)

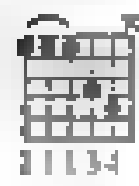
PM PM

*Bkgd Voc. continue indefinitely

With Arms Wide Open

Words and Music by Mark Tremonti and Scott Stapp

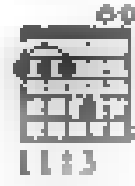
F5/C



Csus2



E5



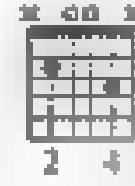
Dsus2



C



Csus2/B



Csus4



Drop D Tuning:

- ① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro

Slowly $\text{♩} = 71$

* Csus2

Riff A

Gtr. 1 (clean)

Csus2/B

(4 sec.)

mp w/ fingers & wah-wah as filter
let ring throughout

* Chord symbols reflect implied tonality.

Am11

G/A

Am11

G/A

1. Welc.

End Riff A

Verse

Gtr 1 w/ Riff A, 2 times, strum

Csus2

Csus2/B

I just heard — the news to - day

Am11

G/A

Am11

G/A

seems my life is gon - na change.

Csus2

Csus2/B

closed my eyes, be - gin to pray. then

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leaves of joy _____ stream down my face. _____ With arms _____ wide

* gradually depress wah-wah pedal, next 2 meas

Chorus

F5

Csus2

o - pen _____ un - der _____ the sun - light. _____ Wel - come

* Gtrs 2 & 3 (clean)

mp

* composite arrangement

F5

Dsus2

in this place _____ I'll show you _____ a _____ thing _____ with arms _____ wide

* Gtr in final m

Gtr 1 & 2

Csus2

Csus2B

o pen _____ with arms _____ wide

* Gtrs 1 & 2

** retuning throughout

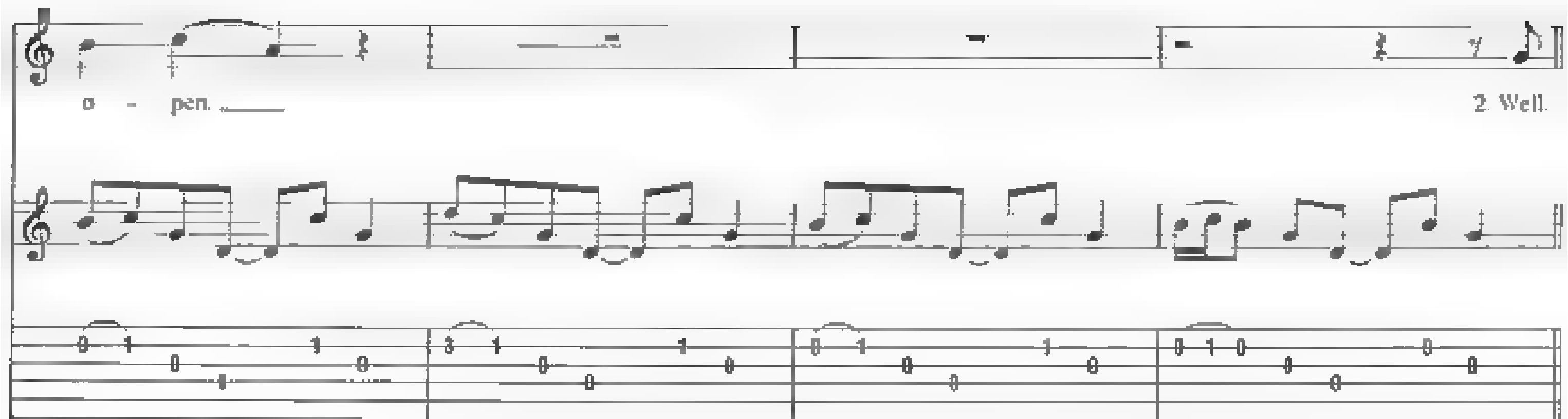
* composite arrangement

** next 8 meas

AmII

o - pen. _____

2. Well.



Verse

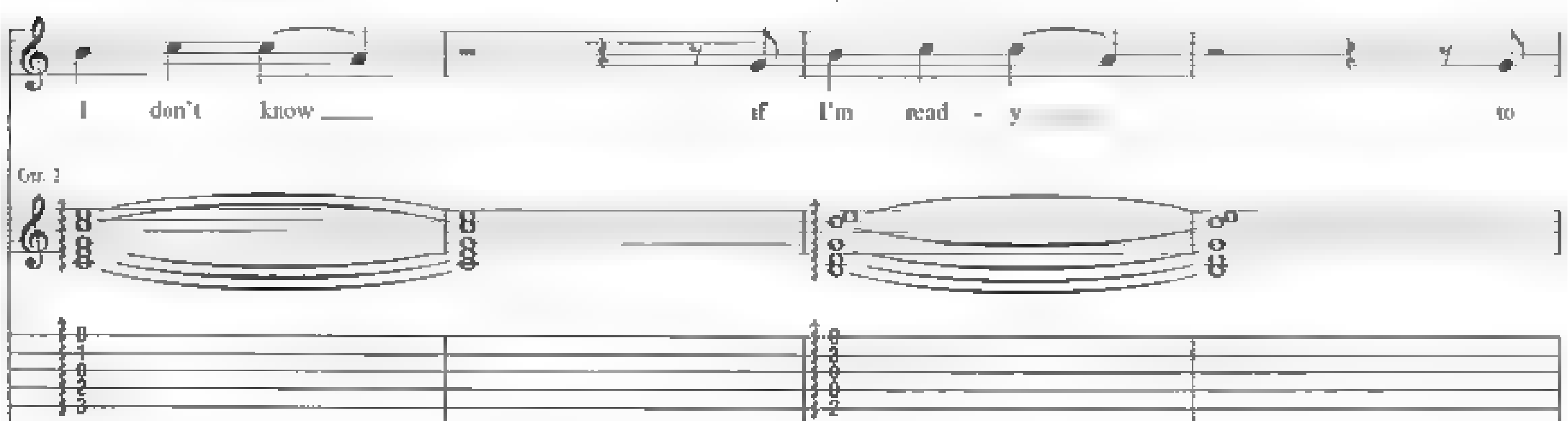
Cor. 1 w/ Riff A 2 times, simile

Csus2

Csus2/B

I don't know _____ if I'm read - y _____ to

Cor. 2



AmII

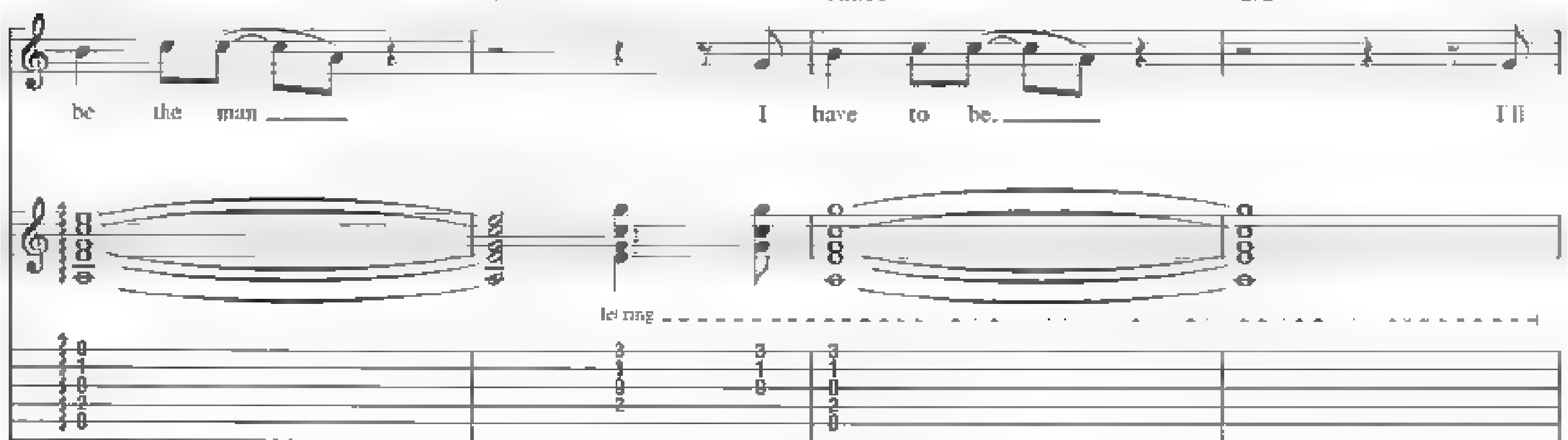
G/B

AmII

G/B

be the man _____ I have to be. _____ I'll

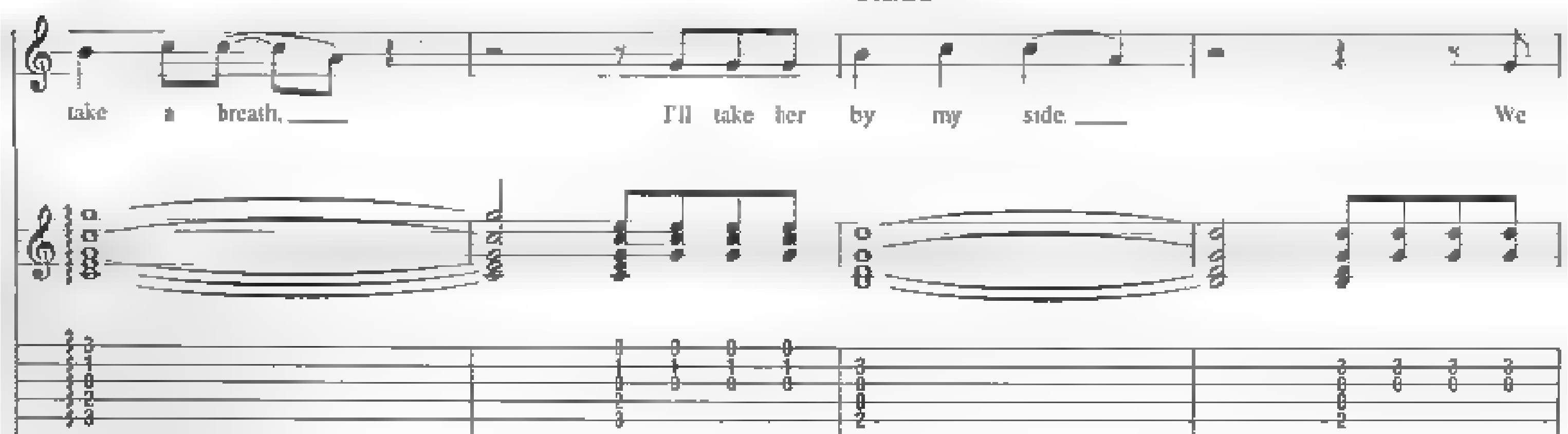
let ring _____



Csus2

Csus2/B

take a breath, _____ I'll take her by my side _____ We



Am11 G/B Am11 G/B

stand in awe, we've cre - at - ed life. With arms wide

Gtr 2

Gtr 4 (dist.) *divid* *f*

16

* doubled throughout

Chorus

Gtr 2 tacet
Gtr 6 w. Fill 1 2nd time
F5

o - pen, an - der the sun - light. Wel come

Csus2 F5

Rhy. Fig. 1

Gtr 4

E5 D5 To Coda D7sus4

to this place, I'll show you ev - 'ry - thing. With arms w de

End Rhy. Fig. 1

Fill 1
Gtr 6

TAB

F5

Csus2

o - pen, _____ now ev - 'ry - thing has changed.

F5

E5

D5

_____ I'll show you _____ love, _____ I'll show you _____

Interlude

Gtrs. 1 & 2: w/ Riff A, 2 times, simile

Gtr. 4: tacet

C

Csus2/B

Gtr. 3

mp

ev - 'ry - thing with arms _____ wide o - pen, _____

Gtr. 4

Gtr. 3 (dist.)

mf

Gtr. 3: tacet

Am11

G/A

Am11

G/A

with arms _____ wide o - pen. _____ I'll show you

Csus2

Csus2/B

ev - 'ry thing, _____ oh yeah, _____ with arms wide

15

Get \$1300

65

Get it first!

G/B

Ahr. Fig. 2

865

A5

If I _____ had

End Rth. Fig. 2

[illegible]

Bridge
Cir. 4; w/ Rhy. Fig. 2, 2 notes, simile
C5

G/B

musical notation for the first system of the bridge, including vocal melody and guitar accompaniment.

Jim one wish on ly one de . mand, I hope he s

Bb5

A5

musical notation for the second system of the bridge, including vocal melody and guitar accompaniment.

not like me I hope he un - der stands that he can

End Riff B

Cir. 6 w. Riff B
C5

G/B

musical notation for the third system of the bridge, including vocal melody and guitar accompaniment.

take this life and hold it by the hand, and he can

Bb5 A5 D.S. al Coda

greet the world with arms wide o - pen. With arms .. wide

Coda

Cir. 4 w. Rhy. Fig. 1
F5

Csus2

musical notation for the coda, including vocal melody and guitar accompaniment.

o pen, now ev - 'ry - thing has changed.

F5 E5 D5

I'll show you love. I'll show you

ev - 'ry - thing. With arms wide o - pen. with arms wide

Get it now!
Amplify

Csus2/B

Ami

Wrong Way

Edited by Bato

Drop D Tuning

- ① = E ④ = D
- ② = B ⑤ = A
- ③ = G ⑥ = D

Words and Music by Mark Tremonti and Scott Stapp

Intro

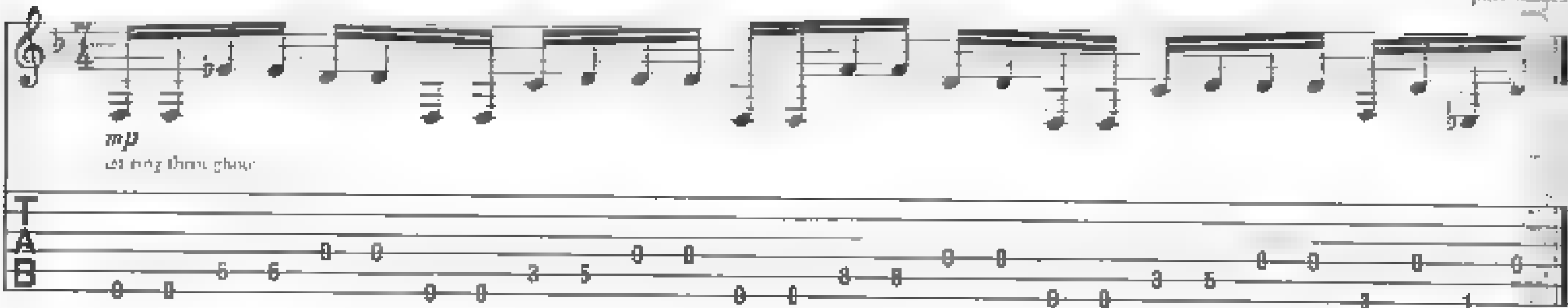
Slow Rock $\text{♩} = 76$

N.C.

Riff A

Gtr 1 (clean)

mp
as they throw glow



End Riff A
play 4 times

Verse

Gtr 1 w Riff A 4 times

N.C.

1. What makes you _____ touch? _____
2. What makes you _____ laugh? _____

What makes you _____ feel? _____
What makes you _____ cry? _____

What makes you stop and smell the roses _____ in _____ an _____ o _____ pen _____ field? _____
What makes our youth run from the thought _____ that _____ we might die? _____

What makes you un _____ clean? _____
What makes you bleed? _____



Gtr

simile on repeat

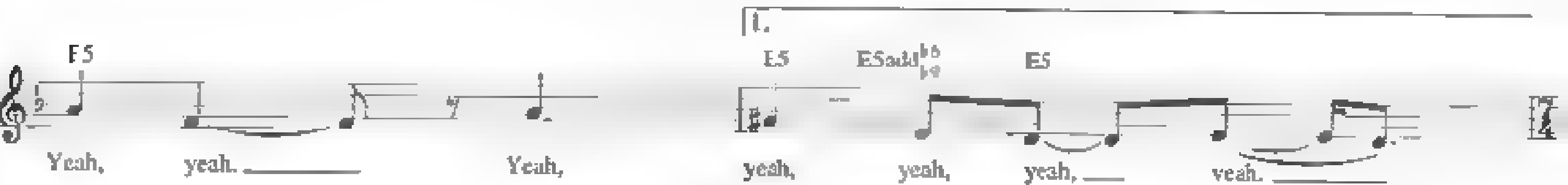


F5

Yeah, yeah, _____ Yeah, _____

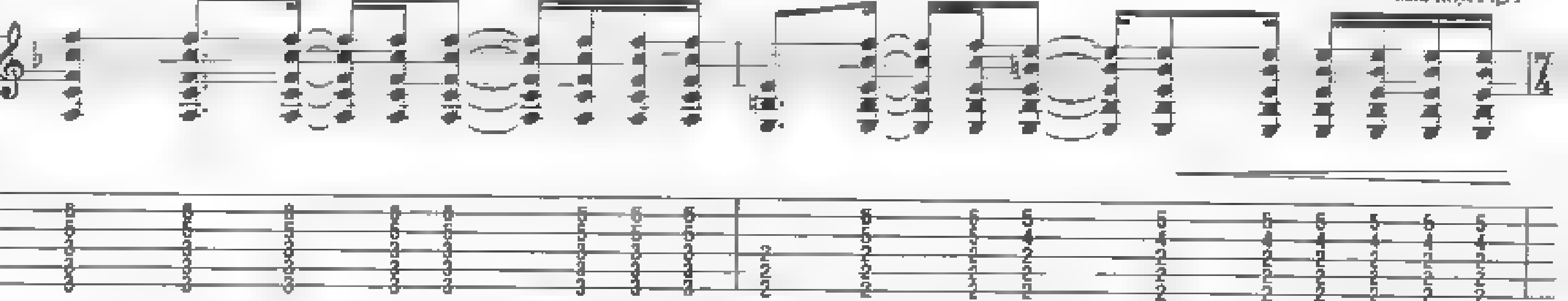
1. E5 ESadd b6 E5

yeah, yeah, yeah, _____ yeah. _____



Rhy Fig. 1

End Rhy. Fig. 1



Interlude

Gtr. 1: w/ Riff A, 2 times

Gtr. 1: w/ Riff A
N.C.

Gtr. 1: w/ Rhy. Fig. 1
F5

E5 E5add^{b6}₉ E5

2



2.

Chorus

Gtr. 1 tacet

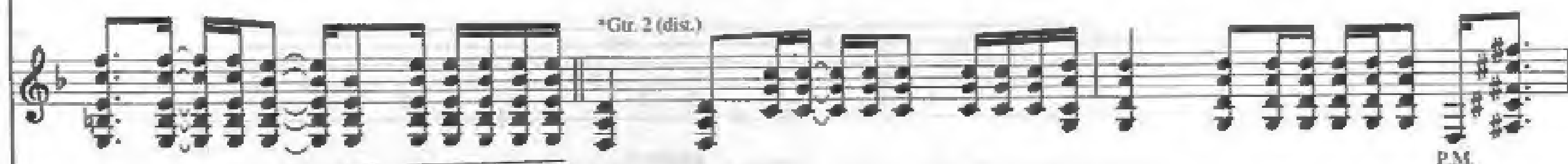
Bkgd. Voc.: w/ Voc. Fig. 1, 2nd time

D5

C5

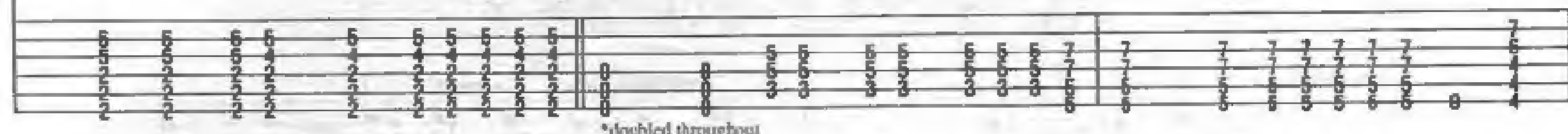
Gsus2

F#5

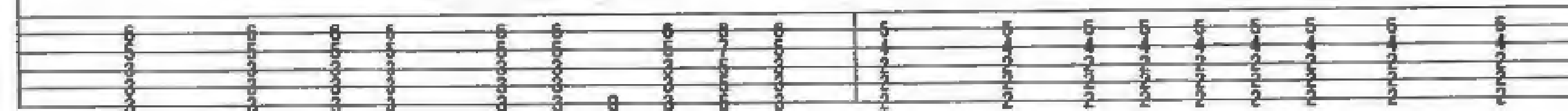
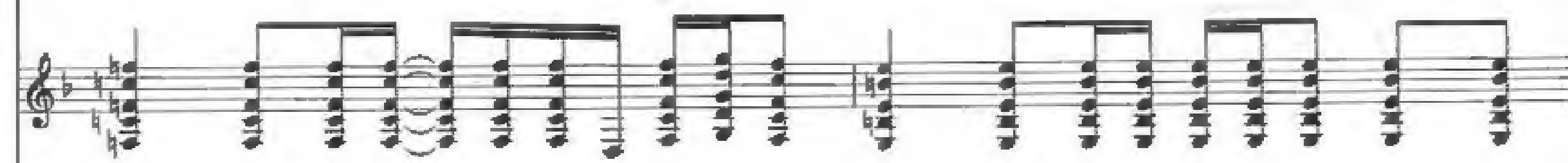


*Gtr. 2 (dis.)

P.M.



*doubled throughout



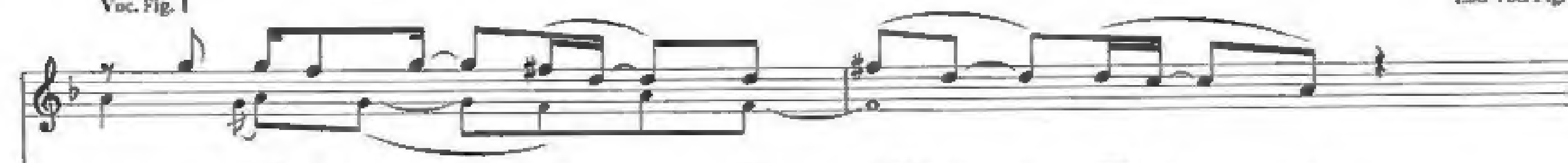
To Coda

Gsus2

End Voc. Fig.

D5
Voc. Fig. 1

C5



Ah.

Rhy. Fig. 2

P.M. - - - - -

0 0 0 12 12 12 0 0 0 11 11 11 12 12 11 11 0 0 0 8 8 8 8 0 0 7 7 7 8 8 7

Yeah. yeah.

Bb5 A5 Bb5 A5 G5

End Rhy. Fig. 2

P.M. - - - - - P.M. - - - - - P.M. - - - - -

0 0 0 12 12 12 0 0 0 11 11 11 12 12 11 11 0 0 0 8 8 8 0 0 0 7 0 8 7 5 5

Bridge

Gtr. 2: w/ Rhy. Fig. 2, 1 1/2 times

N.C.

What if I _____ died? _____ What did I _____ give? _____

Bb5 A5 Bb5 A5 G5 N.C.

(Yeah, yeah, Yeah, yeah.) I hope it was an an - swer _____ so you might _____ live. _____

D5 C#5 D5 C#5 D5 Bb5 D5 A5

Gtr. 2

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

0 0 0 12 12 12 0 0 0 11 11 11 12 12 11 11 0 0 0 8 8 8 0 0 0 7 7 0 0 0 7 7

1., 2.

Gtr. 2 tacet, 2nd & 3rd times

*E \flat 5 E \flat sus2 C5 E \flat sus2 D5 Dsus2

I hope I helped you live,

Gtr. 1

mp
let ring throughout

Gtr. 2

*Chord symbols reflect implied tonality.

3.

D5 Dsus2 E \flat 5 E \flat sus2 C5 E \flat sus2

I hope I helped you

Gtr. 3 (slight dist.)

mp

Gtr. 1

live, _____ live, _____

Gtr. 2

D.S. al Coda

E♭5 C5 D5 B♭5 A5 G5 F5 G5 F5 E5

Yeah, yeah. _____ Yeah, yeah, yeah, yeah. _____ yeah. _____

P.M. - - - 1

Coda

Gsus2 F#5 F5 rit.

wrong _____ way, _____ Yeah, yeah. _____ Yeah,

Gtr. 2 rit.

Free Time

Segue into "Faceless Man"

E5

yeah, yeah, yeah. _____ Yeah. _____

Gtr. 1 (dist.) w/ bar *p*

Gtr. 2 *divisi*